

SAN FRANCISCO CINEMATHEQUE

SPECIAL EVENTS

**Muntadas and Reese channel-surf candidates
in *Political Advertisement 2004***

**Poetry Center celebrates golden anniversary
with trio of Moving Picture Poetics**

**Radiohead's Jonny Greenwood
scores archival film epic *Bodysong***

APPEARANCES BY

Louise Bourque

Joe Gibbons

Jonathan Hall and Michelle Puetz

Dee Dee Halleck

Jun Jalbuena

Jon Jost

Gina Levy and Eric Johnson

Laura U. Marks

Julie Murray

and more...

**FALL
2004**

WITH THIS FALL 2004 SEASON, CINEMATHEQUE'S CURATORIAL COMMITTEE, consisting of a mix of staff members and artists from the community, concludes two years of eclectic film and video programming. These two years have seen us gather on numerous Saturday mornings to excitedly debate ideas, discuss potential themes, and collectively or individually invite the many works and guests that make up our tri-annual calendars. Members Rebecca Barten and David Sherman of Total Mobile Home left us last winter and have moved to their new base in Bisbee, Arizona. At the end of this season, Scott Stark, whose presence as an artist, advocate and colleague has been invaluable to Cinematheque for more than two decades, will also seek new horizons south and east. Our heartfelt thanks go to all three for their inspiration, generosity and spirited dedication, not only to Cinematheque but also to the survival and promulgation of experimental media across our country.

Indeed, the survival of much more may be at stake this November, and our fall lineup attempts to take into account the representation of politics as well as the politics of representation. We have a special pre-election show that draws parallels for our season implicit in the word "campaign." From military and advertising overtones, our "October Surprise" show makes the connection between the waging of war and the selling of candidates. Continuing this seasonal theme of the horrors of war and elections, our Halloween double-feature at the Roxie includes media artists Antonio Muntadas and Marshall Reese exposing TV's selling of the American presidency for more than fifty years, followed by *American Nightmare's* analysis of cinematic horror and the nightmares of American politics of the '60s. The same week, Dee Dee Halleck comes to CCA to discuss several decades of media activism.

Examining a broader spectrum of nonfiction film and media, "Truths of Consequence" is a new series of formally innovative and socially topical documentaries that will continue across three calendars. This season begins with local and international works that explore issues ranging from drug dependency in our own backyard (*Foo-Foo Dust*) to the horrific impact of unchecked pollution (*Shiranui Sea*) and an inquiry into visual evidence and the meaning of Arab history and identity ("Virtual Beirut"). Whether observational, lyrical or reflexive, these pieces are radical in their rigor and their refusal of representational complacency.

Experimental film has allied with literature ever since the late 1940s, when Sidney Peterson made his early psychodrama *Mr. Frenhofer and the Minotaur*, a surrealist reworking of Balzac's parable of modern art "Le Chef-d'œuvre inconnu." It's therefore fitting that Cinematheque joins the celebration of The Poetry Center and American Poetry Archive's fifty years of activity at San Francisco State University. We present three programs surveying the collaborations between writers and filmmakers from the Bay Area from the past fifty years. This series is programmed in conjunction with "Poetry and Its Arts," an exhibition at the California Historical Society curated by Bay Area poet and director of The Poetry Center, Steve Dickison.

Elsewhere, Jonathan Hall and Michelle Puetz will present a program of experimental Japanese work, and Laura U. Marks will discuss recent Arab nonfiction. We also welcome Jon Jost, Julie Murray and Louise Bourque to our ongoing "Dialogues in the Dark: The Pleasures and Anxieties of Influence" series. Joe Gibbons joins us with his hilarious, transgressive confessions, and "Shoot Yourself" picks up on this theme with a variety of works by artists putting themselves on camera. Finally, our many premieres this season include Ken Kobland's new *Buildings and Grounds/The Angst Archive*, the kaleidoscopic archival film *BodySong* (with a remarkable score by Radiohead's Jonny Greenwood) and works by several Bay Area artists including George Kuchar, Lawrence Jordan, Janis Crystal Lipzin, Robert Fox, Brook Hinton, Jun Jalbuena and Maia Cybelle Carpenter. Hopefully we, together, will celebrate change come November and beyond.

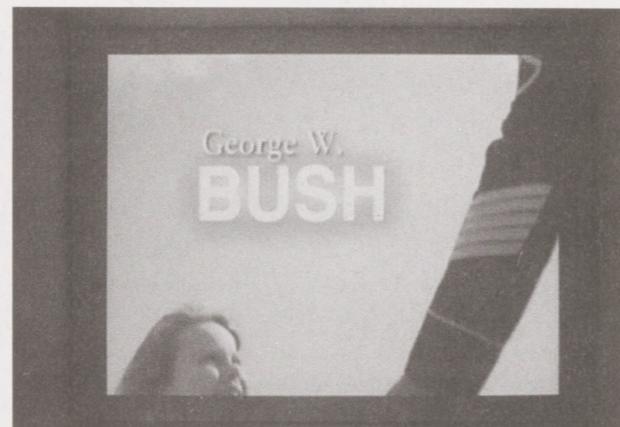
Irina Leimbacher
Associate Curator



United States Army, *Your Job In Germany*, October 28



George Kuchar, *Bay City Detours*, December 5



Antonio Muntadas and Marshall Reese, *Political Advertisement 2004*, October 31

ACCORDING TO THE "FUN FACTS" SECTION OF AN ONLINE biographical sketch of George Bush, Dubya's favorite movie is *Field of Dreams*, Hollywood hokum in which Kevin Costner's Iowa farmer imagines hearing voices in his corn field, summons the ghosts of long-gone baseball players, and learns Important Life Lessons about regret and redemption. Should it surprise us that Shrub loves this fairytale that puts a heroic Everyman spin on a hallucinogenic simpleton who listens to voices in his head, remains blissfully ignorant of reality, and favors country-bumpkin homilies over intellectual reasoning?

And what of John Kerry? According to a similarly chirpy online profile, his favorite movie of the past year is *Old School*, in which a bunch of middle-aged guys try desperately to hang onto their college years by forming a fraternity for misfits and losers.

Although I cannot find any mention of Ralph Nader's favorite film, I'm guessing that he'd choose *The Manchurian Candidate* over a hand-painted Stan Brakhage reel. Politicians, no matter how erudite or asinine, don't seem to "get" experimental media, even if their campaign commercials exploit all manner of aesthetic innovation and representational trickery to attack their dubious opponents or sugarcoat their own heinous crimes.

I harbor no illusions that Bush is receptive to new images and ideas; I hesitantly hope that Kerry is open to new voices and visions; and I'm fairly certain that Nader would like Jon Jost's work if only he'd give it a chance. Avant-garde cinema can and does change minds and lives, but those minds must be fertile and those lives lived with inquisitiveness and joy. Can any of our candidates live up to this challenge?

Please vote this November, and please come to Cinematheque screenings throughout the season. You'll find signs of ideological democracy, creative liberty and the hard truths of political consequence.

Steven Jenkins
Executive Director

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Show your support of alternative media arts by joining San Francisco Cinematheque's thriving membership. JOIN NOW and enjoy exciting new benefits!

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- 20% discount on Cinematheque publications
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- advance notice of programs and special events
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- acknowledgement in Winter 2005 program calendar
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\$60 Collaborator

- all Experimenter benefits
- two discount admissions per screening

\$100 Iconoclast

- all Experimenter benefits
- two free admissions per screening
- two Cinematheque tee-shirts

\$250 Cineaste

- all Iconoclast benefits
- two Cinematheque publications
- avant-garde DVD

\$500 Visionary

- all Cineaste benefits
- private home screening for you and your guests, presented by Cinematheque curators

Memberships are valid for one year from date of purchase.

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145 Ninth Street, Suite 240, San Francisco CA 94103

Please note that membership dues are not tax-deductible. Donations, however, are fully tax-deductible, and are appreciated any time and for any amount.

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We'll be happy to send you program calendars and other Cinematheque information.

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For news and program updates right to your inbox, send email to
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For up-to-the-minute info, visit
www.sfcinematheque.org

San Francisco Cinematheque is supported in part with generous funding from Fleishhacker Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, Walter and Elise Haas Fund, William and Flora Hewlett Foundation, IBM Corporation, LEF Foundation, National Endowment for the Arts, Bernard Osher Foundation, Potrero Nuevo Fund of Tides Foundation, San Francisco Arts Commission, San Francisco Film Commission, The San Francisco Foundation, Andy Warhol Foundation for the Visual Arts, Zellerbach Family Foundation, the generous contributions of Cinematheque members and donors, and the cooperation of California College of the Arts and Yerba Buena Center for the Arts. Your support is essential and appreciated.

Published in Spring 2004, *City Slivers and Fresh Kills: The Films of Gordon Matta-Clark* is an incisive excavation of this great artist's cinematic oeuvre. As an accompaniment to our Matta-Clark retrospective, this dynamic exhibition catalogue is the first publication to focus solely on the self-styled anarchitect's previously neglected film works. Featuring a quartet of provocative essays, and sliced through with film stills and rare personal images, *City Slivers and Fresh Kills* will delight readers who appreciate the "cutting" in cutting-edge. Available while supplies last for \$20 (plus \$3 postage).

Also published earlier this year, *Passing Through: A Philip Hoffman Retrospective* is a tender and true look at the Canadian filmmaker's deeply personal films. Interviews, essays, film scripts and stills provide insight into *What these ashes wanted*, *passing through/torn formations* and other elegiac Hoffman works. Available while supplies last for \$10 (plus \$3 postage).

Pranks and theories abound in *Hung Up*, a Cinematheque DVD release coinciding with last winter's Eric Saks retrospective. Produced by Saks in a limited edition of 100 copies—each a one-of-a-kind artwork replete with original drawings and lavish packaging—the DVD features a project available only in this special edition. Available while supplies last for \$20 (plus \$3 postage).

Hardcore cineastes and casual film buffs alike will want to pick up the latest edition of Cinematheque's annual *Program Notes*, which compile each and every note on each and every film presented throughout our three-season year of screenings. Extensively indexed and cross-referenced, this convenient, historically valuable compendium contains incisive background notes, artist biographies, curatorial blurbs, filmographies and original writings not found anywhere else. Available while supplies last for \$12 (plus \$3 postage).

SAN FRANCISCO CINEMATHEQUE

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CINEMATHEQUE

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FALL 2004 AT A GLANCE

Thursday, September 23 at 7 pm
MadCat: The Art of Performance
Yerba Buena Center for the Arts

Sunday, October 3 at 7:30 pm
Jon Jost: High Definition
Timken Hall, California College of the Arts

Thursday, October 7 at 7:30 pm
Julie Murray: Deliquescent Light
Yerba Buena Center for the Arts

Thursday, October 14 at 7:30 pm
Louise Bourque: Imprints
Yerba Buena Center for the Arts

Friday, October 15 at 8 pm
BETWEENS
Artists' Television Access

Sunday, October 17 at 7:30 pm
Joe Gibbons: Acting Up and Out
Timken Hall, California College of the Arts

Thursday, October 21 at 7:30 pm
Sex Underground: Experiments from Japan
Yerba Buena Center for the Arts

Sunday, October 24 at 7:30 pm
Tsuchimoto Noriaki: Shiranui Sea
Timken Hall, California College of the Arts

Thursday, October 28 at 7:30 pm
October Surprise: From the Uniforms to the Suits
Ninth Street Independent Film Center

Sunday, October 31 at 2, 4 and 6 pm
Muntadas and Reese: Political Advertisement 2004
Roxie Cinema

Sunday, October 31 at 8 pm
Adam Simon: The American Nightmare
Roxie Cinema

Thursday, November 4 at 7 pm
Dee Dee Halleck: Touch That Dial!
Timken Hall, California College of the Arts

**Monday-Tuesday, November 8-9
at 7 and 9 pm**
**Wednesday, November 10
at 1, 3, 5, 7 and 9 pm**
Simon Pummell: Bodysong
Castro Theatre

Thursday, November 11 at 7:30 pm
Ken Kobland: Frames of Reference
Yerba Buena Center for the Arts

Friday, November 12 at 9 pm
Film Arts Festival: Outside the Box
Roxie Cinema

Thursday, November 18 at 7:30 pm
Moving Picture Poetics 1: Musings
Yerba Buena Center for the Arts

Sunday, November 21 at 7:30 pm
**Virtual Beirut: New Experimental
Nonfiction from the Arab World**
Timken Hall, California College of the Arts

Thursday, December 2 at 7:30 pm
Moving Picture Poetics 2: Couplings
Yerba Buena Center for the Arts

Sunday, December 5 at 7:30 pm
**Unmarked Territory: New Work
from the Bay Area and Beyond**
Timken Hall, California College of the Arts

Thursday, December 9 at 7:30 pm
Shoot Yourself: Artists In Their Own Light
Yerba Buena Center for the Arts

Sunday, December 12 at 7:30 pm
Moving Picture Poetics 3: Collaborations
Timken Hall, California College of the Arts

Thursday, December 16 at 7:30 pm
Levy and Johnson: Foo-Foo Dust
Yerba Buena Center for the Arts

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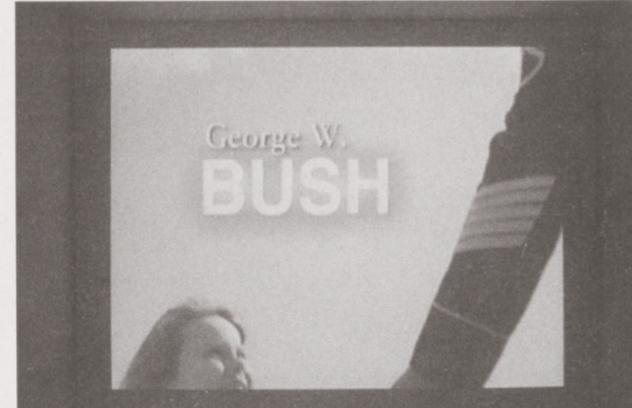
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Associate Curator



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Antonio Muntadas and Marshall Reese, *Political Advertisement 2004*, October 31

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Steven Jenkins
Executive Director

FALL 2004

Muntadas and Reese: *Political Advertisement 2004*
in *Political Advertisements* channel-surf candidates

SPECIAL EVENTS

Radiohead's *Bodysong*
with trio of Moving Picture Poetics anniversary

Jon Jost, Louise Bourque
and Antonio Muntadas

John Jost
Louise Bourque
and Michelle Puetz

Jim Jialbuena

Julie Murray

Laura U. Marks

Glenn Jordan

John Jost

Jim Jialbuena

Julie Murray

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Glenn Jordan

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Tom Palazzolo, *Leave If You're Afraid*, October 28

Tom Palazzolo, *Leave If You're Afraid*, October

CINEMATHEQUE

Notes by program curators.

Thursday, September 23 at 7 pm

Yerba Buena Center for the Arts
The Art of Performance
 Co-presented with MadCat Women's International Film Festival
 \$7-20 sliding scale
 Advance ticket purchase strongly recommended; visit www.madcatfilmfestival.org for tickets and additional information.

Both humorous and chilling, these performance art pieces were created by some of the most fearless and innovative women artists. Watch Yoko Ono try to extricate herself from the confines of her underclothes in *Freedom*. Once puts her trust in audience members as she allows them to participate with her and a pair of scissors in *Cut Piece*. Carol Schneeman writes naked and covered with molasses and wallpaper paste in a pile of paper, becoming her own *Body Collage 1967*. Valie Export presents a shocking and intimate comment on femininity and pain in *Remote...Remote*. Film critic and filmmaker Amy Taubin's direct address trilogy *See, Like and Duck* confronts the audience with audacious declarations. Moniek Toeboesch creates a bizarre, sidesplitting and ultimately tear-jerking "happening" in her rarely seen 1977 gem, *Solokonsert voor recensent en fotograaf*. (Iriena Leimbacher)

Sunday, October 3 at 7:30 pm

Timken Hall, California College of the Arts
Dialogues in the Dark: Program Four
High Definition: New Work by Jon Jost
 Co-presented with Film Arts Foundation
 Jon Jost In Person

Long a pioneer of personal filmmaking, for nearly four decades Jon Jost has produced a diverse and powerful body of works recognized for their formal beauty and narrative innovation as well as astute and scathing political critiques. Since the mid-90s, Jost has been a controversial advocate for digital cinema, producing works exploring the aesthetics of this younger medium. A handful of recent shorts—*Dharma Do as Dharma Does*, *Vera x 3*, *Tanti Auguri* and *A View of Mount Baker from Port Angeles, Washington (for Hokusa)*—will be screened and discussed alongside the masterfully visual works of Peter Hutton (*Landscape (for Manon)*), Nathaniel Dorsky (*Alaya*) and Leighton Pierce (*Wood*). Also screening: a single-channel excerpt of Jost's seven-channel installation work *Trinity*. (Steve Polta)

Thursday, October 7 at 7:30 pm

Yerba Buena Center for the Arts
Dialogues in the Dark: Program Five
Deliquescent Light: An Evening with Julie Murray
 Julie Murray In Person

Using both found footage and her own camerawork, New York-Dublin artist Julie Murray's films apply artful editing and inventive juxtapositions to make images come alive with new and often startling possibilities. As part of our ongoing "Dialogues in the Dark" series, Murray returns to San Francisco to present new and older work in 16mm and digital video, as well as a sampling of films made by others who have influenced and inspired her. Murray will present her 16mm film *I Began To Wish*, *Microthot*, *Untitled (Blood)*, *Forest* and *Deliquium*, her video *OTHERREHTO*, Bruce Conner's *Take 5:10 To Dreamland*, Chick Strand's *Loose Ends* and a lively compendium of educational films, texts, sounds and scents. (Scott Stark)

Thursday, October 14 at 7:30 pm

Yerba Buena Center for the Arts
Dialogues in the Dark: Program Six
Imprints: An Evening with Louise Bourque
 Louise Bourque In Person

Boston-based Acadian French-Canadian filmmaker Louise Bourque creates intensely personal and beautifully handcrafted films. Mostly under five minutes long and made with unorthodox techniques (including hand-processing), each seems to burst forth from complex emotional experience, often stemming from childhood, into the light and onto the screen. Bourque will screen her *Jours en fleurs*, *Self Portrait Post Mortem*, *Going Back Home*, *Fissures* and *Imprint* as well as her newest, *L'éclat du mal/The Bleeding Heart of It*. These will be presented alongside other works that have made an impression on her, because of their affective force and their formal construction: Joyce Wieland's *Sailboat*, Bruce Baillie's *All My Life*, Michael Wallin's *Decodings*, Patrick Bokanowski's *Déjeuner du matin* and Paul Sharits' *T.O.U.C.H.I.N.G.* (Iriena Leimbacher)

Friday, October 15 at 8 pm

Artists' Television Access
BETWEEN
 Co-presented with Artists' Television Access
 \$5

A constellation of analogue/digital explorers unlock inter-media light patterns. The fusion of works take on a "between space" through literal, metaphorical or un-metaphorical screenings/writings/performances: *Muses of Cinema* by Kerr Laitala; Scott Stark's *Chromosthetic Response and The Sound of His Face*; Rick Danielson's *153 Simultaneous Exposures of Me*; live video scrubbing by Katherine McInnis; Matt Hulse's *Take Me Home*; Nomi Talisman's *Everything I Knew about America I Learned from the Movies*; Elizabeth Block's film/poem excerpt *Make Haste, Slowly*; Kim Miskowicz's *here a little AND there a little*; Deborah Stratman's *Walking*; Heike Liss' *Surface and Time Tape #4*. Includes poetry by Laynie Browne, Diane di Prima, Lisa Jarnot and Susan Gevirtz, and the publication *Documents Between*. (Elizabeth Block)

Sunday, October 17 at 7:30 pm

Timken Hall, California College of the Arts
Acting Up and Out: The Multiple Personae of Joe Gibbons
 Joe Gibbons In Person

From San Francisco to Boston, Joe Gibbons practices his brand of subversive cinema mischief. Working in a quasi-dramatic genre for more than thirty years, he leverages his own neuroses to mock and critique the norms of our consumer- and work-driven society. We screen his early Super-8 *Spying*, an "exercise in applied voyeurism" shot in San Francisco, as well as the hilarious award-winning short version of his life's "research" into himself and society, *Confessions of a Sociopath, Part 1*, in which he demonstrates his skills at perching on high ledges, stealing from the Bay Area's best-known bookstores and museums, and entertaining probation officers and psychiatrists. We'll conclude with some of his darkly humorous pixel-visions performances starring, alongside Gibbons, Barbie and a four-legged friend: *Multiple Barbie, The Stepfather* and *Final Exit*. (Iriena Leimbacher)

Thursday, October 21 at 7:30 pm

Yerba Buena Center for the Arts
Japanese Experimental Film and Video 1955–Now: Sex Underground
 Curated and Introduced by Jonathan Hall and Michelle Puetz

For more information about this program, please visit www.humanities.uci.edu/jepx. For more information about the entire JPEX series, of which this program is a part and which is co-presented with Pacific Film Archive on October 19 and 26, please visit www.bampfa.berkeley.edu.

Sex Underground features an eclectic and rarely screened assortment of four decades of Japanese film (single and multiple projection), video and animation exploring sexuality, power, gender and the body. Utilizing theatrical traditions and a powerful performative agency, film and video makers such as Ito Takashi, Nakajima Takashi, Donald Richie, Terayama Shūji and Imaizumi Koichi subvert and reconfigure sexual difference, queer subjectivity and gender performativity. From Idemitsu Mako's lighthearted invocation of traditional gender roles and Tamano Shin'ichi's perversely magical realism to Saito Yukie's terrifying and oppressive exploration of male-female power dynamics, the works presented in *Sex Underground* collectively open unexpected pathways for desire and its subjects. (Jonathan Hall, Michelle Puetz)

Sunday, October 24 at 7:30 pm

Timken Hall, California College of the Arts
Truths of Consequence: Program One
Mercury and Minamata: Tsuchimoto's Shiranui Sea

One of Japan's foremost documentarians, Tsuchimoto Noriaki has dedicated much of his career to exploring the consequences of environmental disaster, especially those associated with Minamata disease, the result of mercury dumping in southwest Japan's stunningly beautiful Shiranui Sea. For 35 years, Tsuchimoto made a number of films with and about the people of Minamata, films that played a crucial role in publicizing the long-term effects of mercury poisoning and that argued for corporate responsibility. *Shiranui Sea* (1975) is a tender and exquisitely photographed observational portrait of a community and a region that lives—and sometimes still denies—the horrific consequences of industrial negligence. Tsuchimoto's rapport with his subjects, the grace of his camera-eye, and the continuing relevance of the topic make this a masterpiece of nonfiction film. (Iriena Leimbacher)

Thursday, October 28 at 7:30 pm

Ninth Street Independent Film Center
October Surprise: From the Uniforms to the Suits
 Co-presented with Film Arts Foundation

In this special pre-election show, an anonymous home movie from New Jersey in 1938 reports on an American Nazi rally. From postwar Germany an Army film written by Dr. Seuss warns troops against fraternizing with the enemy. Bruce Baillie's San Francisco of 1963 is the site of *A Hurrah for Soldiers*. Saul Levine reports on Charlie Chaplin and the Boston police in *The Big Stick/An Old Reel*. Tom Palazzolo sends his dispatch *Love It/Leave It*, about America from post-1968 Chicago. Jim Finn has Jimmy Carter narrate Reagan's grim inaugural procession in *Decision 80*. Phil Patris' *Iraq Campaign* was media remix ahead of its time (or did history repeat itself all too soon?) and leads to a 1955 Britannica film on how to recognize *Despotism*, which brings us keenly into the present. (Konrad Steiner)

Sunday, October 31

Roxie Cinema
Horror of Politics and Politics of Horror: A Halloween Double Feature
 Co-presented with Roxie Cinema and California College of the Arts

\$8 general; \$5 Cinematheque members; separate admission per screening

2, 4 and 6 pm

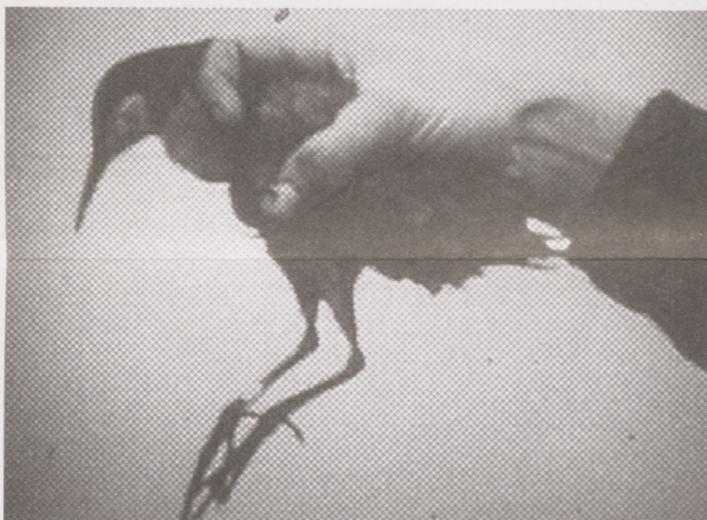
Remote Control Voting: Antonio Muntadas and Marshall Reese's Political Advertisement 2004
 Antonio Muntadas In Person

Like Bruce Springsteen in "57 Channels and Nothing On," we channel-surf in desperation. Then, just between Olympic diving and *Pimp My Ride*, we stop on a talking head in a blue serge suit saying something deadly serious about America. Every four years, electioneers engineer promo spots that commercialize ideology as just another discount-shopper's object of desire. For an appropriately timed Halloween show, installation artist Antonio Muntadas and poet and video artist Marshall Reese present the latest version of their ever-expanding *Political Advertisement*, a series of campaign commercials stretching back more than fifty years, just as the medium and the message first became acquainted. By running these spots back-to-back without commentary, Muntadas and Reese allow their all-star cast (Eisenhower! Nixon! Ford! Reagan! Bush!) to dig their own graves (and ours) in primetime. "Feeling Good about America," Ford's '76 spots promised. If only... (Steven Jenkins)

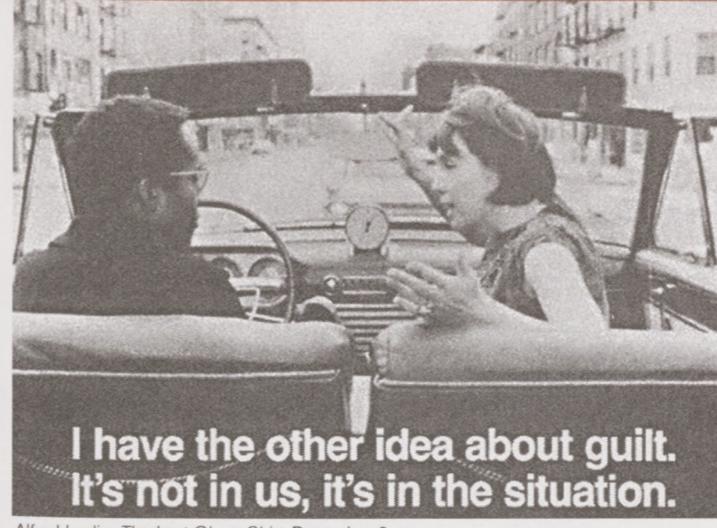
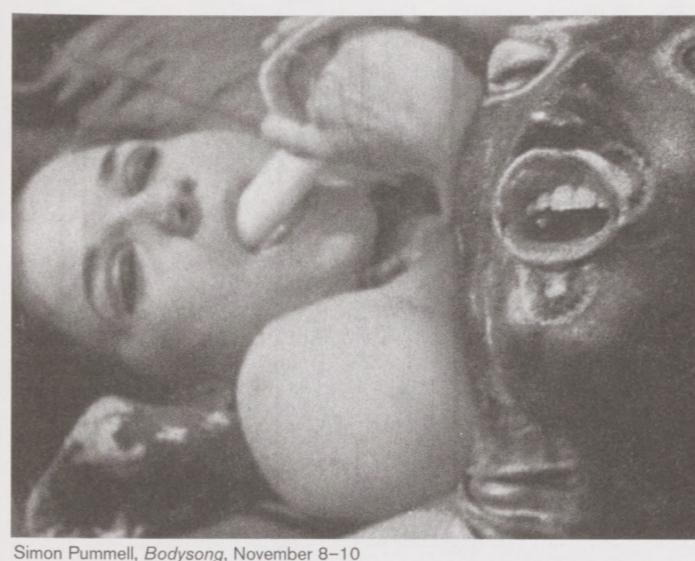
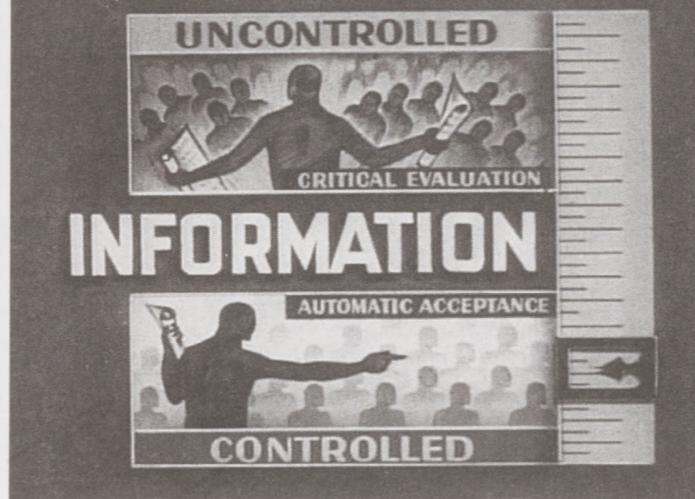
8 pm

The American Nightmare

In early 1968, away from Hollywood, a small, low-budget movie by the name of *Night of the Living Dead* jumpstarted a reinvention of the North American horror film. George Romero in Pittsburgh, Tobe Hooper in Austin, Wes Craven in Connecticut and David Cronenberg in Toronto began to incorporate social commentary and limb-hacking, gut-spilling effects in place of political metaphors. No more blood-sucking vampires or giant ants masquerading as communism, the monsters are our neighbors and family members. Interviewing the masters of the genre, and featuring generous clips from their works, *The American Nightmare* (Adam Simon, 2000) shows how film sublimated disturbing media images of the Vietnam War, the turmoil of a wartime, racist society, and the darker side of the sexual revolution. (Konrad Steiner)

Julie Murray, *Deliquium*, October 7Louise Bourque, *Self Portrait Post Mortem*, October 14Tsuchimoto Noriaki, *Shiranui Sea*, October 24Gina Levy and Eric Johnson, *Foo-Foo Dust*, December 16

EXPERIENCE THE THRILL OF MOVING IMAGE EXPRESSION

Alfred Leslie, *The Last Clean Shirt*, December 2Simon Pummell, *Bodysong*, November 8-10Britannica, *Despotism*, October 28

Thursday, November 4 at 7 pm

Timken Hall, California College of the Arts
Touch That Dial! An Evening with Dee Dee Halleck
 Co-presented with CCA Graduate Studies and CCA Wattis Institute

Fall 2004 Public Lecture Series

Dee Dee Halleck In Person

Free admission

Media activist, author and co-founder of Paper Tiger Television and Deep Dish Satellite Network, Dee Dee Halleck has worked for more than forty years at the forefront of the movement for democratic use of communication technology. Combining a DIY aesthetic and brazen humor, she creates films, videos and Internet projects that smash mainstream media myths and encourage the establishment of community-based media. Her work has been featured at the Whitney Museum of American Art, the Austrian Triennial of Photography, the Wexner Center for the Arts and the Berkeley Art Museum. Tonight's lecture features pivotal clips and agitprop urgings.

Monday–Tuesday, November 8–9 at 7 and 9 pm

Wednesday, November 10 at 1, 3, 5, 7 and 9 pm

Castro Theatre
Bodysong

Co-presented with the Castro Theatre

\$8.50 general, \$5.50 Cinematheque members

From the primal intimacy of the womb to the universal wonderment of the great beyond, British filmmaker Simon Pummell takes us on a kaleidoscopic lifecycle journey in *Bodysong*, his highly acclaimed documentary consisting entirely of stunning archival footage. Recalling *Koyaanisqatsi* and *Baraka* in its visual sweep and lack of conventional narrative—yet less moralistic and more intimate than both—*Bodysong* eschews easy "it's a small world" platitudes in favor of free-flowing images and ideas grouped thematically around birth, growth, sex, violence, death and dreams. This complex composite of global scenes, home movies, historic broadcasts, medical studies and porno reels is an epic ode to human endurance amid the thrills and hazards of everyday life. Featuring a remarkable score by Radiohead's Jonny Greenwood. Exclusive Bay Area premiere! (Steven Jenkins)

Thursday, November 11 at 7:30 pm

Yerba Buena Center for the Arts
Ken Kobland: Frames of Reference

Buildings and Grounds/The Angst Archive, Ken Kobland's newest video, continues his long concern with using framed landscapes and urban spaces as building blocks for the contemplation of the human condition. This award-winning piece explores placelessness by juxtaposing both appropriated and original images and sounds. What emerges from these contrasts is a language of loss, of "it's transience, consciousness and desire. Between the landscapes and the thoughts, there is, more often than not, a distance, disbelief or irony" (Kobland). Also screening are two 16mm films from 1977-8: *Frame* restructures a seashore landscape through a car window and *Vestibule (in 3 Episodes)* explores the typical entryway to New York City apartment buildings. By reframing this small area through his camera eye, Kobland depicts what may seem mundane as richly inhabited urban space. (Maia Cybelle Carpenter)

Friday, November 12 at 9 pm

Roxie Cinema
Film Arts Festival: Outside the Box

Co-presented with Film Arts Festival

\$9 general; \$7 Cinematheque and Film Arts Foundation members
 Advance ticket purchase strongly recommended; visit www.filmarts.org for tickets and additional information.

Artists utilizing animation and motion techniques think *Outside the Box* in this spirited group show featuring new works by artists from the Bay Area and beyond. Identity issues, drug wars, future shocks, recklessuppies, forbidden swimming, transgender experience and life during wartime are on view here, alongside Chicago No Wave-Indie-Afro-Funk band Mahjongg and a plethora of memorable characters enacting scenes both sad and satiric. Featured artists include Jed Bell, Louise Bourque, Tyrone Davies, Mahri Holt, Le Sheng Liu, Ken Paul Rosenthal, Michael Rudnick, James Sansing, Michael Wilson and a bunch of fellow out-of-the-boxers. (Sharon Jue)

Artists' Television Access

992 Valencia Street at 21st

415.824.3890

www.atasite.org

California College of the Arts

1111 Eighth Street at Irwin

415.703.9500

www.ccarts.edu

CCA

CALIFORNIA COLLEGE OF THE ARTS

Castro Theatre

429 Castro Street at Market

415.621.6120

www.thecastrotheatre.com

Ninth Street Independent Film Center

145 Ninth Street at Minna

415.552.1990

www.ninthstreet.org

Yerba Buena Center for the Arts